

CERAMICS NOW

M A G A Z I N E



February 2025

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Ceramics Now Magazine
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*Front and back cover: Vipoo Srivilasa,
From Courgettes to Zucchini Inspired
by Rebecca S's Story, 2024, Ceramic
and mixed media, 162 x 45 x 33 cm.
Photos by Simon Strong.*

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46



In This Issue

54



84

Artist Profiles	Anthony Sonnenberg	2
	Chloe Monks	10
	Laurent Nicolas	18
	Aico Tsumori	24
	Hasan Şahbaz	30
	Juan Ortí	40
Articles	New dimensions in Contemporary Ceramics: A look at Ceramic Brussels 2025. By Andrea Müller-Fincker	46
	Finding a South African voice: The first South African Clay Awards. By Ann Marais	54
	Clay as a living material: Danijela Pivašević-Tenner's conceptual approach to ceramics and sustainability. By Kristina Rutar	60
Exhibitions	Simphiwe Mbunyuza: UMTHONYAMA at David Kordansky Gallery, New York	72
	Elmar Trenkwalder: Sculptures at the Academy of Ceramics Gmunden, Gmunden	76
	Narratives in Clay at County Hall Pottery, London	80
	Vipoo Srivilasa: re/JOY at the Australian Design Centre, Sydney	84
	Marc Leuthold: Migration at Guangdong Shiwan Ceramics Museum, Foshan	90
	J. Lohmann Gallery presents Ahryun Lee: Hoppy Marvels in New York	94
	Fourfold Harmony: As They Became at the Korean Craft Museum, Cheongju	98
	Mira Makai: Don't Forget To Look At The Stars at Einspach & Czapolai Fine Art, Budapest	102
News	The Month's News In The Ceramic Art World	106
	What's on View	108

Anthony Sonnenberg

Anthony Sonnenberg (b. 1986, Graham, TX) is an artist whose practice ranges from ceramic sculpture to performance. He earned a BA with an emphasis in Italian and Art History in 2009, followed by an MFA in Sculpture from the University of Washington, Seattle, in 2012. Sonnenberg's work has been exhibited across the United States and internationally, reflecting his exploration of ornamentation, material excess, and historical references. He currently lives and works in Fayetteville, AR.

His work has been featured in numerous exhibitions, including State of the Art II at Crystal Bridges Museum of American Art, Bentonville, AR (2020); I'm Going to Dance the Way I Feel at Mindy Solomon Gallery, Miami, FL (2021); Ceramics Now at Galerie Italienne, Paris, France (2021); Cannons Buried in Flowers at Gavlak Gallery, Los Angeles, CA (2023); and My Eyes are Starving for Beauty at Big Medium Gallery, Austin, TX (2024).

Sonnenberg has participated in several prestigious residencies, including the Windgate Museum of Art's inaugural Artist-in-Residence program (2021), the CSULB-CCC Summer Residency at California State University, Long Beach, CA (2018), Yaddo Artist Residency in Saratoga Springs, NY (2017), and the Houston Center for Contemporary Craft Residency, Houston, TX (2016). In 2012, he was named an Emerging Artist in Residence at Pilchuck Glass School in Stanwood, WA.

Visit **Anthony Sonnenberg's** website and Instagram page.

<https://www.anthonysonnenberg.com/>
[@anthonysonnenberg](https://www.instagram.com/anthonysonnenberg)





The Bunny Vase, 2023. Porcelain over stoneware and found ceramic tchotchkes, glaze. 14d x 17w x 21t in

Chloe Monks

Chloe Monks is a Bristol-based contemporary ceramic artist focusing on glaze and education. Monks' upbringing involved moving around the UK, the US, and Europe before settling in the UK for higher education. She received her Foundation Diploma in Art and Design from Falmouth University, which led her to pursue a Bachelor's in Ceramics at Cardiff School of Art and Design, where she graduated with First-Class honours. Following graduation, Monks worked as a glaze technician and designer with a raw materials company in Stoke-on-Trent, collaborating with clients such as Johnsons Tiles and British Ceramic Tile.

Shortly after her time in Stoke, Monks undertook a self-funded 4-month trip to India to collaborate with ceramic artists in various regions, including Vineet Kacker in New Dehli, Studio Potters at Kalaghoda in Mumbai, and at Art Ichol in Maihar. This journey helped Monks refine her artistic direction in ceramics, leading her to successfully apply to the Master's Ceramics & Glass program at the Royal College of Art. During her MA, Monks focused on exploring the alchemical possibilities of glaze and its application as a sculptural medium rather than a decorative surface. Despite disruptions caused by COVID-19 in her final year, Monks graduated with distinction for her dissertation about phenomenological understanding through material-based practice.

Throughout her studies, and since, Monks has been recognised for her distinct approach to research through practice; Monks has participated in residencies at Ryall Hill in Worcestershire, the Sanbao Ceramic Art Institute in Jingdezhen, and North London Collegiate in London. She has received several scholarships supporting her work and education, including the Grocers Bursary, Queen Elizabeth Scholarship Trust, and Craft Potters Charitable Trust. Monks was awarded Future Light of Ceramics in

2020 and accepted as a Royal Sculptor Society member in 2023.

Moreover, Monks has taught ceramics and glaze techniques at various institutions and studios and has given professional artist talks at Sidcot School, North London Collegiate, Bedminster Down School, Camden Arts Centre, and Clay Shed. From 2023 to 2024, she pursued her PGCert in Creative Education. She completed her teaching placement in the Ceramics Department of Cardiff School of Art and Design, Cardiff Metropolitan University. Alongside her artistic practice, Monks has presented at several conferences and contributed to journals focusing on educational formats and pedagogical theories, exploring the contemporary symbiosis between accredited and non-accredited education within the craft sector. Despite program closures, she continues to collaborate with institutions and private educators to advance learning opportunities in ceramics and glass.

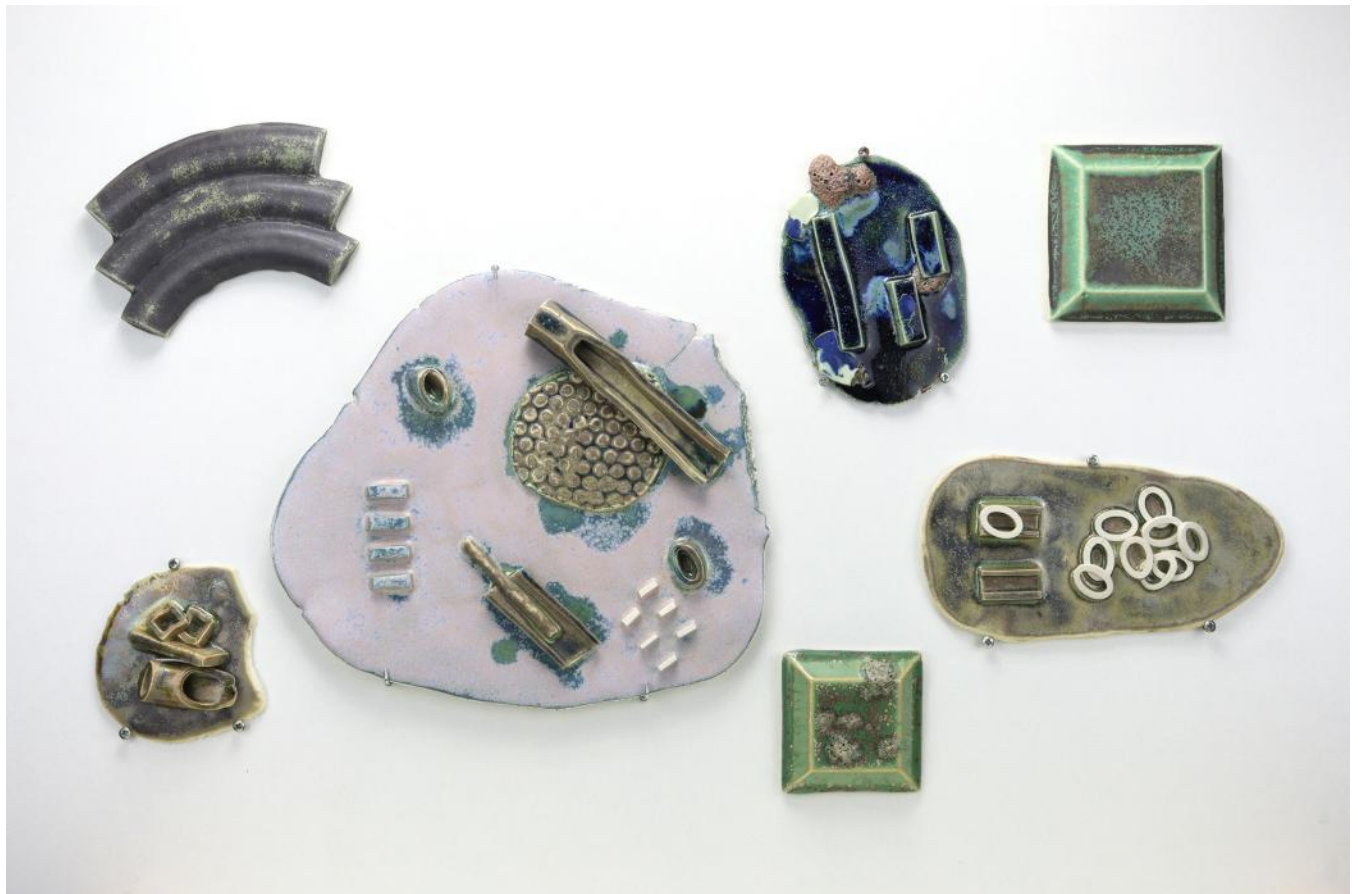
In addition to her teaching and residencies, Monks has exhibited her work nationally and internationally at prestigious exhibitions such as Collect at Somerset House (UK, 2024), Disruption / Direction at Centre Space Gallery (UK, 2023), Artefact at Chelsea Design Centre (UK, 2022), Fresh at the British Ceramics Biennale (UK, 2021), 40 CICA (Spain, 2020), and Across Borders (China, 2019).

Visit **Chloe Monk's** website and Instagram page.

<https://chloemonks.co.uk/>
[@chloemonks_](https://www.instagram.com/chloemonks_)



Corium IV, 2023, *Ceramic and Glaze*, 31x23x18 cm. Photo by Guy Marshall-Brown



Lavish Flow Install, 2023, *Ceramic and Glaze*. Photo by Guy Marshall-Brown

Selected works, 2018-2024



Dandelion Eyes, 2023, clay, pigments, H44.7W26 D22.5 (left) cm and H40 W25.5 D22.5 cm (right)



Rabbit eyes, 2024, clay, pigments, H36.3 W22.5 D28 cm. Photo credit: Imamura Yuji



Hiten, 2021, clay, pigments, H26 W29 D14 cm.



Cat Ninja, 2024, clay, pigments, H25 W14.5 H25 cm.



Deer Girl, 2021, clay, pigments, H29 W16 D13 cm.

People feel special emotions toward objects that resemble human forms. As a child, I was scared of a doll that sat in the corner of my room, but I pretended not to be afraid because I didn't want the doll to know I was scared. The strange and complex emotions that arise from such situations fascinate me, which is why I continue to create works with faces.

In the past, my works often referenced ancient sculptures, Buddhist statues, and fairy tales. However, since 2019, I've been influenced by my daughter's drawings, which inspired my "Ceramics from Children's Drawings" series. This has led me to reference new and different images in my work.

When I create my pieces, they are solely mine, but once they are completed, they are handed over to the viewer. The viewer's experiences and interpretations add to the work, perhaps even filling in things that are not explicitly depicted, resulting in new stories. I want to create as if I am painting a picture.



New dimensions in Contemporary Ceramics: A look at Ceramic Brussels 2025

By Andrea Müller-Fincker

The second edition of the international art fair for contemporary ceramics took place at Tour&Taxis in Brussels from January 22nd to 26th, 2025. The Gare Maritime area, which represents an extraordinary combination of historic industrial architecture from the beginning of the 20th century, offered a unique exhibition experience in the heart of Europe. As the only art fair in the contemporary ceramics sector, ceramic brussels occupies a unique place in this specialist area.



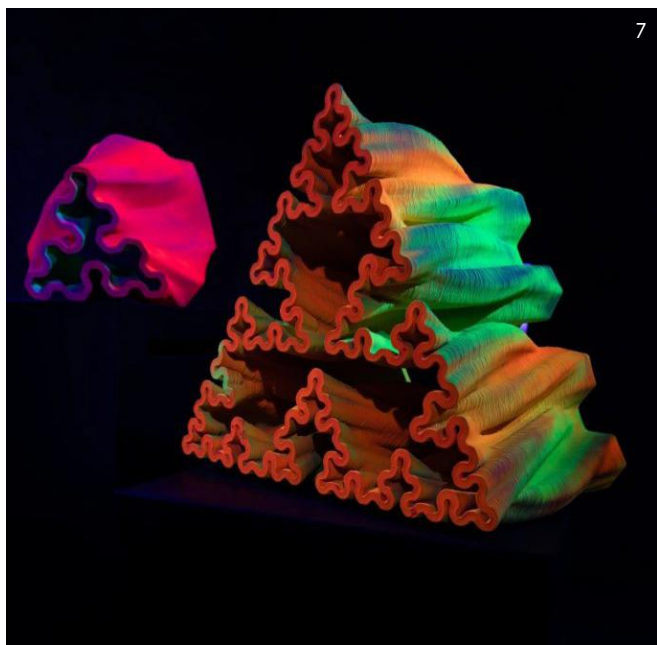
Ceramic brussels 2025. Photos by Geoffrey Fritsch

Until around 1900, clay was rather reserved for the modeling process, an intermediate stage to final sculptural works, such as bronze or stone. After that, artists slowly discovered the material's artistic quality and expressive possibilities. The fact that a fair for contemporary ceramic art has now been established and will have its third edition in January 2026 shows that the positive response from the public is enormous. And it also illustrates that a growing number of artists are discovering the material for themselves. With 17,000 visitors over the five days, the exhibition halls were always very well-filled, attracting a broad, heterogeneous audience among ceramic enthusiasts.

The atmosphere was dialogical, permeable, witty, and hopeful. Ceramic Brussels is becoming an integral part of the ceramics sector, appealing to both professionals and those with a keen interest in ceramic art and design. It has successfully fulfilled its mission as a bridge between industry players and the wider public.

While the works of the winners of the Ceramic Brussels Art Prize 2025—specially selected for their ability to open new dimensions in contemporary ceramics, creating narratives that transcend time and disciplines—were displayed directly in the foyer, the path into the two carefully arranged halls, featuring an outer and inner circle with completely white exhibition walls, led past the works of guest of honor Elizabeth Jaeger. Her arrangements of animal figures play with ambiguity; for example, a whole armada of iridescent bugs crawls across the white walls, simultaneously arousing both disgust and fascination in the viewer. More than 60 exhibitors, including internationally renowned galleries and publishers, represented the vibrant field of actors in the ceramic art sector.

The vessels by Jacques Monneraud, represented by arsenic galerie (Paris), showed very impressively how stoneware and enamel could imitate cardboard and strips of tape. Absolutely surprising! And the bodies of Michel Gouéry's standing figures, grotesquely deformed like lifeless shells, were also true eye-catchers. One of the most memorable works at the fair was shown by the Joanna Bird Gallery: *Crouched* (2023) by Hattori Makiko. The forms of the Japanese ceramic artist are enveloped with ribbons of porcelain, forming minute rosette-like patterns that densely cover both the exterior and interior of each vessel. "I would be happy if the audience is immediately drawn into the work before any other explanation because of the visual and tactile impact of the surface," says Makiko—and she succeeds brilliantly.



The best solo show was awarded to another Japanese-born ceramic artist, a real shooting star: Jun Kaneko. Known for creating large-scale ceramic sculptures, the Sorry We're Closed gallery (Brussels) displayed a range of works, from oval wall ceramics to oversized booth objects decorated with modern, graphic-geometrical motifs. Kaneko's work exemplifies a masterful balance between material control and decorative abstraction—both technically rigorous and visually striking. Definitely eye-catching! A larger-than-life conical object was enthroned in the center of the exhibition display. In contrast, smaller objects were arranged in various compositions, either placed on pedestals or directly on the floor.

Galerie SCENE OUVERTE (Paris) created an impressive setting with the curved ceramic benches by Rino Claessens, positioned in front of a monumental architectural wall structure by Vincent Dubourg. This striking presentation earned it the Best Stand Award.



The renowned New York gallery Hostler Burrows/HB381 focused on Scandinavian ceramics, showcasing works that embodied the region's distinct aesthetic. The display was dominated by soft, muted tones, a palette often associated with Nordic design. Among the standout pieces was *Pale Calliandra* (2024) by Swedish artist Eva Zethraeus, a delicate biomorphic porcelain sculpture inspired by marine life and the organic growth of organisms, blurring the line between figuration and abstraction. "My sculptures are the result of an ongoing research of form and the complicated nature of the ceramic process," explains Zethraeus. Equally intriguing were the ceramic wall plates from Caroline Slotte's series *Tracing* (2019). The Finnish artist transforms antique china by carving and sandblasting its surfaces, revealing landscape-like reliefs that

feel at once familiar and unsettling. The works of Norwegian artist Helen Hausland also stood out for their distinctive technique. Her piece *Beacon* (2024) was created by pressing and layering bits of clay together repeatedly to form larger structures, resulting in a composition with a subtle yet dynamic movement. The gallery also displayed works by Marianne Huotari, Sigve Knutson, Sakari Kannosto, Maren Kloppmann, Marianne Nielsen, Kristina Riska, and Marit Tingleff.

Despite the fair's broad international scope, the representation of American ceramic artists remained surprisingly limited. Given the strong presence of American ceramicists in contemporary discourse, a broader selection would have enriched the fair's global perspective.



Finding a South African voice : The first South African Clay Awards

By Ann Marais

The first South African Clay Awards exhibition, held at Rust-en-Vrede Gallery and Clay Museum in Durbanville, outside Cape Town, from November to December 2024, marked a significant milestone for South African ceramics. It followed the gallery's accreditation as an affiliate member of the International Academy of Ceramics (IAC). The IAC formally endorsed the exhibition with this accreditation, underscoring its importance.

A distinguished panel of ten internationally recognized ceramic experts selected the works on display. These included Andile Dyalvane (South Africa), Dr Andre Hess (United Kingdom/South Africa), Digby Hoets (South Africa), Dr. Elizabeth Perrill (United States of America/Switzerland), Janet de Boos (Australia), Olivia Barrell

(South Africa), Dr. Ronnie Watt (Canada/South Africa) Stanis Mbwanga (The Democratic Republic of the Congo), Professor Guanghzen Zhou (United States of America/China) and Professor Magdalene Odundo (United Kingdom/Kenya).

Over five hundred entries were received from South African ceramic practitioners, of which fifty works were chosen. Due to space limitations, this article highlights only a selection of these pieces. Therefore, readers are encouraged to visit the museum's website to explore the full exhibition.

It should be noted that some of the ceramics crossed several different contextual boundaries regarding their content, subject matter, and conceptual intent, but only the most significant theme of such multi-layered work has been included in this text.



Photos by Eugene Honn



Photos by Amadea Yacumakis

With excellence in craftsmanship as a given, the overall, most dominant features of this exhibition that are evident include a great diversity in creative expression; clear indications of an emerging South African “ceramic voice,” and in line with international contemporary trends, the creation of abstract form used as metaphor that express an existential zeitgeist in an increasingly anxious world.

To illustrate this last point, conceptual themes are expressed in works such as Nest II by Adèle Sherlock, a hand-built porcelain clay structure with extruded shapes and sprig moulds applied. She articulates the paradoxical states of fragility versus resilience confronted in life experiences. Sherlock uses a South African social weaver's nest as an appropriately clever metaphor for this contrary state where a densely woven yet flexible nest made of delicate, pliable materials (grasses, etc) must protect against external environmental dangers, but at the same time be sufficiently strongly constructed to provide adequate and appropriate strength for the raising of the next generation of social weavers.



Disposable life, 2022. Photos by Anna Katharina Rowedder

Do you think your art, after all your studies, would be different if you moved back to Serbia?

Absolutely. Although I've lived in Germany for 20 years and travelled extensively, I frequently return to Serbia to keep that connection alive. I participate in residencies and symposiums there, and I've noticed that when I'm in Serbia, my work becomes more socially engaged. This is a direct reaction to the local political and social climate. In Germany, there's a stable social foundation that allows me to freely develop my thoughts and interests without having to worry about survival or basic rights. Here, I can engage in a more conceptual approach to art. Had I remained in Serbia, my work might have evolved more towards socially engaged art.

Sustainability is a key theme in your work and teaching. Has this always been the case, or did it develop over time? How do you incorporate sustainability into your teaching?

Sustainability has been central to my practice from early on. As a student, I was always eager to fire my pieces, and I understand how important that experience is for students. However, firing isn't always necessary; understanding materials and techniques is more important. Firing may sometimes limit one's creativity; it can be like focusing on a single tree while missing the forest.

My commitment to sustainability deepened after traveling through southern Germany and witnessing the environmental damage caused by the extraction of ceramic materials. This prompted me to research the origins of these materials and question the environmental cost of firing. I started limiting my use of materials, reusing and reclaiming them to create new works without contributing to unnecessary destruction. This approach allows me to create while remaining at peace, knowing I'm minimizing harm.

Sustainability in art is not just a trend—it's essential. During my time running the Keramikkünstlerhaus Neumünster in northern Germany and in my teaching, I've emphasized sustainability at every level. In foundational courses, I educate students about the environmental impact of ceramics, including where materials come from and how landscapes are affected. Many are unaware of these realities and assume ceramics is inherently eco-friendly. While it can be, the issue lies in overproduction.

In another course, I ask students to bring seeds to give back to the earth—small acts that encourage critical thinking. My goal is not to instill guilt but to raise awareness. We discuss when firing is necessary, and often, students realize it isn't, though I still ensure they experience the full process.



Triumphsäulen (42 Szenen der Gegenwart), 2019. Photos by Anna Katharina Rowedder

realized we faced a major challenge. I was at a great university, but the previous lecturer had a very hands-off approach, letting students do whatever they wanted without much guidance. I saw potential in this situation. Since nothing substantial was in place, I decided to focus my energy on the foundational courses for the first few years. I made these courses mandatory, ensuring that students couldn't skip them. If someone came to me with a project idea but hadn't completed the basics, I'd direct them to start there. This approach helped me manage the workload and prevented chaos. Without it, I would have been overwhelmed by students wanting to do ambitious projects without the necessary foundations.

In the first year, I doubled the foundational courses, offering them both in the morning and in the afternoon to accommodate as many students as possible. I knew that if I built a solid base early on, I could focus on more advanced topics later. The foundational course provided students with comprehensive knowledge, condensing what I'd learned in five years into one semester. I made it clear that, while not all of it might be needed immediately, it would be valuable later, especially if they pursued teaching. After these basic courses, students moved on to more advanced studies where we delved deeper into specific topics or practices. We also had open studio sessions where students who completed all courses presented their projects, and we created detailed plans together. This approach ensured they could work independently, but with a clear structure. Another issue I noticed was that gallery pieces often lacked originality, relying too much on existing glazes. I started offering glaze courses to encourage students to experiment and create their own. We even established a glaze library with shared recipes available online, promoting global knowledge-sharing.

Ultimately, my approach is about deconstruction, not destruction. By breaking things down, I can create something new, which requires letting go of the old.

Your work aligns with contemporary and conceptual art, challenging traditional views of the medium. Given today's ceramics scene, what's your opinion of the current situation? How do you see the field evolving compared to a decade ago, particularly in the context of various biennial and triennial events? In Slovenia at least, the ceramics community often debates the value of ceramics as art. What's your perspective on this?

I believe that question is outdated—ceramics is undeniably art. My work, while rooted in tradition, often incorporates humour and has a contemporary twist that makes it relevant to today's world. The argument about whether ceramics qualifies as art is unnecessary; what we're doing now is contemporary ceramics, and there's no need to question it.

Regarding institutions like biennales and triennales, these events play a crucial role, but the focus should be on the present and future of ceramics, not on rehashing old debates. Ceramics, whether traditional or contemporary, shouldn't be overanalysed. We're making contemporary ceramics, and that's it. I'm here now, not a hundred years ago, so why question it? When we bring up these discussions, it makes it look like we're uncertain about what we're doing, but that simply isn't the case. I stand by every word I say and every piece I create.

It's exciting when new talent emerges because our community, being small, often recycles the same energy and ideas. This stagnation can make the community feel insular and uninviting. If we identified as artists rather than just ceramicists, our perspective would expand, and the community could grow. We'd avoid the repetitive complaints about the same issues at every event and instead focus our energy on new projects.

As artists and educators, it's crucial to continuously innovate and reflect on our work, yet many institutions resist change, sticking to outdated methods because it's easier. But is this beneficial for the art scene and the community? Institutions have a responsibility to the artists and the public who fund these endeavours. They need to adapt and innovate, even though the changes might be small, to stay relevant and engaging.

For instance, when I joined a very traditional institution in Neumünster, it was largely unknown because it was so insular, only serving the interests of a few people. I realized the need to open it up and create something that spoke to a broader audience. Art shouldn't be a solitary pursuit; it's about eliciting reactions and interactions. Public participation is crucial to my work. My projects often involve the audience directly, making them co-creators. Such engagement can bridge the gap between traditional and contemporary art, making it accessible and relevant.

One project in Hamburg involved a terracotta carpet painted with traditional patterns. Visitors who walked on it unknowingly became part of the artwork, tracking the patterns through the gallery, which evolved over time. This process highlights the importance of audience involvement—they contribute to the art's creation and feel a deeper connection to it.

Art should surprise and engage people, creating moments of realization and participation. This is a view that likely stems from my upbringing in socialist Yugoslavia, where community was paramount. My work reflects this idea, striving to connect the past with the present and to involve the public in meaningful ways.

Ultimately, my approach is about deconstruction, not destruction. By breaking things down, I can create something new, which requires letting go of the old. This freedom to continually renew is essential in my art and life.

By letting go of constraints and embracing freedom, I can create something new. If I hold on to my work, conserve it, or worry about preserving it, I can't move forward or innovate. This freedom allows me to see potential in what might seem negative or challenging, and to find something positive in it.

Nothing is stable or fixed; there is no permanent form. This realization, combined with my experiences, has helped me understand the importance of the environment. Everything gradually came together, but also remained fluid and dynamic.

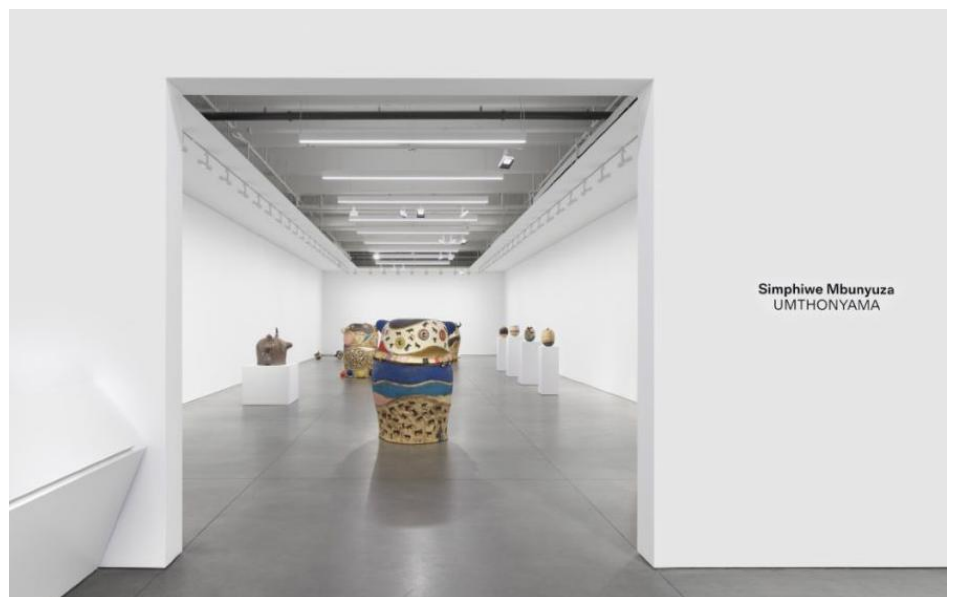


Documenta fifteen: unknown_recipients collective (Nelly Choné & Frank Jimin Hopp & Danijela Pivašević-Tenner & Marie Salcedo Horn & Aline Schwörer), 2022. Photo by Martha Friedel

Simphiwe Mbunyuza: UMTHONYAMA at David Kordansky Gallery, New York

January 16 – February 22, 2025

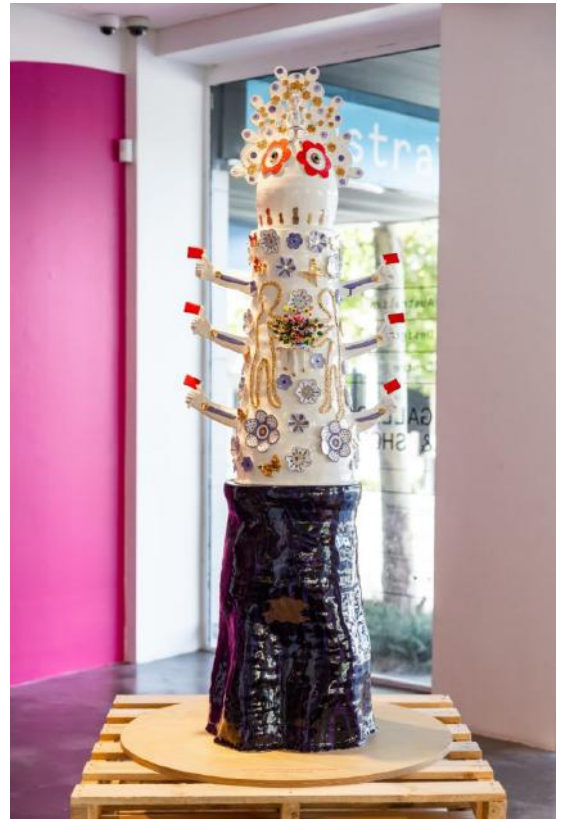




Vipoo Srivilasa: re/JOY at the Australian Design Centre, Sydney

November 22, 2024 – January 29, 2025







Australian Design Centre (ADC) is delighted to present re/JOY, a major exhibition by Thai-born Australian artist Vipoo Srivilasa. re/JOY honours and celebrates the multi-layered personal migration stories of people from all over the world who, like Vipoo, have made Australia their home.

In 2023, the award-winning ceramic artist issued a public call-out for donations of broken ceramic objects that held significant meaning for their owners, and for their stories explaining why. From the responses Vipoo chose seven pieces and stories that resonated with him to create his striking new 1.5-metre-tall ceramic sculptures. These included a teapot made in Korea, a terracotta tile from India, and a clay sculpture from Mexico, all damaged in some way yet still precious. Vipoo has also made an eighth sculpture referencing his own experiences moving from Thailand to Australia, based around a button from his grandfather that holds strong family connections.

re/JOY is a collaborative, community-driven project designed to engage with overseas-born Australians. It examines the emotional connection we have with everyday objects and their role in our lives through migration experiences and memories. It also draws out the complex feelings associated with overseas relocation, the difficult process of gaining Australian permanent residency, and the many meanings of home.

Vipoo was awarded a \$100,000 VACS Commissioning Grant from Creative Australia for this project with ADC as the commissioning organisation. The project includes the exhibition, an artist monograph, digital materials and innovative public programs; the exhibition will be seen around Australia from 2025-2027 through ADC On Tour, including at regional venues. ADC CEO and Artistic Director Lisa Cahill said, “In 2022, when Vipoo suggested collaborating with me and Australian Design Centre to present a new exhibition telling stories about migration, I jumped at the opportunity. This project is joyful, playful and hopeful—a rich tapestry of humanity that reconnects with broken objects to reveal their deeper meaning.”



Photos courtesy of Jessica Tresp

Mira Makai: Don't Forget To Look At The Stars at Einspach & Czapolai Fine Art, Budapest

January 29 – February 28, 2025



Mira Makai (1990) is one of the youngest Hungarian representatives of a new abstraction that exploits the associative field of organic non-figurativity. Her art, rooted in a contemporary exploration of abstraction, draws parallels with the aesthetics of surrealism and pop art, combining whimsical elements with a pithy critique of modern visual culture.

As a creator, she is skilled in painting, printmaking, and ceramics. In recent years, ceramics have been at the forefront of her interest across a broad range of genres. Besides her recent spatially positioned ceramic sculptures, her installations oscillating between two-dimensional plane and three-dimensional space have been present. *Don't Forget To Look At The Stars* presents a selection of these ceramic works.

For Mira Makai, storytelling is always achieved through the use of symbolic elements/figures. In her recent international exhibitions, the representation of alternative realities and situations has become a playful and self-critical means of exploring the interconnection between personal and impersonal human relationships in the reality surrounding her.

The associations of elements of her present exhibition, in terms of color, form, and use of materials, can be interpreted individually or as part of a single thematic installation. In creating her work, the artist has envisioned the end of days in a surreal world of fictional civilization. The imaginary creatures that appear in the painted spaces celebrate as if in a bacchanalia, the last days of our world of which they are not only a part but whose end they have also caused.

Ceramic reliefs on the walls commemorate defining moments and figures of the culture imagined by the artist, while monochrome sculptures on the floor of the exhibition space rise from the ground as idols of a decaying civilization. The use of monochromatic surfaces is also a new endeavor in the oeuvre: this time, Makai eliminated the color that envelops surreal scenes and grotesque characters from the totemic idol figures. In addition to the emergence of reliefs and monochrome surfaces, textiles and works combining textiles and ceramics also introduce new perspectives in her oeuvre.

Makai's compositions almost always evoke ambivalent feelings in the viewer: while the light colors and color harmonies of the surfaces are pleasing, the anthropomorphic creatures and the scenes they bring to life are disconcerting. However, confusion is also the artist's explicit aim, which she has achieved this time by combining contradictory content (celebration and fate) and giving the exhibition and specific compositions their titles. Her imaginary story is again inspired by the world of ritual, magic and mythology. This practice is a constant presence in Makai's art and an almost constant reference for her. Thanks to her reinterpretations, the obscure and mysterious world of magic, occult doctrines, the philosophies of natural religion and ancient rites become not only contemporary but also less specific in time and culture.

The Month's News In The Ceramic Art World

01

Late last year, we announced a new call for papers inviting thought-provoking essays, exhibition reviews, and features that address significant movements or major events in the field. We want to thank everyone who reached out to us and mention that we sometimes accept pitches outside the call, too. We particularly encourage essays that examine current trends and concepts in contemporary ceramics, drawing connections across a diverse range of artists and practices.

02

The organizers of the 25th anniversary Panevėžys International Ceramic Symposium (Lithuania) invite artists to submit their applications to participate in the 2025 symposium between July 16 and August 9, 2025. To date, 24 symposiums have already been held in Panevėžys, with the participation of 186 artists from 37 countries around the world, and a collection of nearly 700 large-scale stoneware ceramic works has been amassed. This symposium is the largest event dedicated to ceramic art in Lithuania. **Applications are due February 23, 2025.**

03

The 4th International Symposium of Garden-park Ceramic Sculptures (Georgia) also invites artists to submit their applications by March 15, 2025. Organized by Lopota Lake Resort & Spa and White Studio between May 18 and June 1, 2025, the "Bird of Paradise" symposium hosts artists from around the world to create ceramic sculptures in the breathtaking setting of Georgia's Caucasus Mountains. Last year, we had the pleasure of speaking with Nato Eristavi, one of the organizers, who provided a deeper look into the symposium's character.

04

L'Institut Européen des Arts Céramiques (IEAC Guebwiller, France) invites artists based in Europe to apply to their Research & Creation Ceramic Residency. The residency lasts 12 weeks (non-consecutive) between April and December, allowing artists to work in a dedicated ceramic studio. The artist will be provided housing for the entire residency, a €2,500 residency grant, and up to €1,500 for production costs. Artists must provide proof of professional status. **Applications are due March 2, 2025.**

05

The ceramic art community is sad to learn about the passing of David Armstrong, founder of the American Museum of Ceramic Art. AMOCA reflected on his life's work: "David's unwavering vision and dedication to ceramic arts education transformed countless lives. He created more than a museum – he built a vibrant community that continues to inspire and educate. His recent joy in witnessing AMOCA's 20th Anniversary celebration ... and the premiere of a short documentary film about his remarkable journey make his loss especially poignant. While we will deeply miss his physical presence, David's spirit will forever resonate through our galleries and ceramic studio."

06

Applications are open for the **C14 Paris 2025 show until February 16, 2025**. Held during the first week of October, C14 PARIS offers exceptional visibility to 32 artists and puts ceramic artists in touch with institutional venues, art galleries, and collectors. Participation fee: €350. They also have an ongoing call for ceramic performances.

07

A-B Projects is offering **New Wave Scholarships for students and recent graduates that cover enrollment in their monthly Studio Sessions for 2025**. Studio Sessions are an online platform where an intimate group of artists gather weekly for 4 weeks under the guidance of a lead artist to discuss specific ideas and experiment with how those ideas can take form in clay. Rosa Glaessner Novak will host next month's session (March).

08

Book recommendation – Viola Frey: Artist's Mind/ Studio/World. This exciting new book explores the American artist Viola Frey (1933-2004) through her wide-ranging artistic practice, from vivid, pictorial pastels to her beloved larger-than-life sculptures. Spanning more than 50 years, Frey's art-making crisscrossed myriad subjects, mediums, and forms. The book includes texts by Cynthia de Bos, Nancy Lim, Jodi Throckmorton, and Jenelle Porter.

09

Book recommendation – The Essential Pottery Notebook: The Secret to Successful Kiln Firings by Kara Leigh Ford. This all-in-one resource includes fill-in templates for sketching your designs, writing your glaze recipes, and recording over 100 kiln firings. It also includes essential tips and guidance for achieving accurate kiln firings. The guide is designed to help potters build confidence and maintain greater control over their kiln.

10

Ceramics Jobs Board: New Mexico Highlands University (Las Vegas, NM) **is hiring an Assistant Professor of Art History and Ceramics** / University of Wisconsin – Stevens Point (Stevens Point, WI) **is hiring an Assistant Professor in Ceramics** / University of the Ozarks (Clarksville, AR) **is hiring an Assistant Professor of Art – Ceramics**. Read more about these jobs on www.ceramicsnow.org/jobs

What's on View



Roxanne Jackson: UNKNOWN GIANTS at Anton Kern Gallery, New York

January 10 – March 1, 2025



Julia Haft-Candell: Hold at Rebecca Camacho Presents, San Francisco

January 9 – February 22, 2025



Rose B. Simpson and Vanessa German: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS at NSU Art Museum, Fort Lauderdale

November 17, 2024 – April 13, 2025



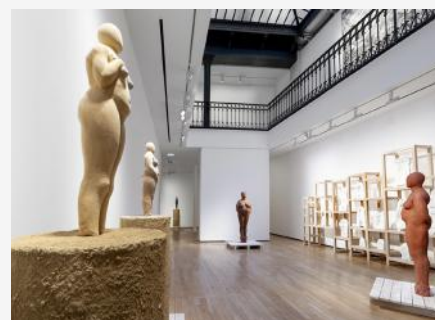
Setsuko: Kingdom of Cats at Gagolian, New York

January 15 – March 1, 2025



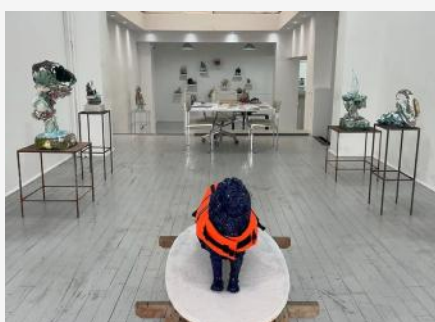
Katie Cuddon: No Dimensions at Matt's Gallery, London

January 29 – March 23, 2025



Prune Nourry: Vénus at Templon, Paris

January 11 – March 1, 2025



Yves Malphet: Convoi Exceptionnel at Galerie Sofie Van Den Bussche, Brussels

January 19 – February 22, 2025



Laurent Nicolas: Sommes-nous des chimères? at Galerie Lefebvre & Fils, Paris

February 6 – March 1, 2025



Caroline Coon & Francesca DiMattio: Snapdragons at Stephen Friedman Gallery, New York

January 16 – February 26, 2025



Jim Bowling: Short Stories at Adamah Gallery, Columbus

January 23 – February 26, 2025



Anaïs Lelièvre: SUB-EX-SOL at Centre Céramique Contemporaine La Borne, La Borne

February 1 – March 11, 2025



Monica Rudquist and Jerry Rudquist at The Catherine G. Murphy Gallery, St. Paul, MN

February 1 – March 16, 2025

